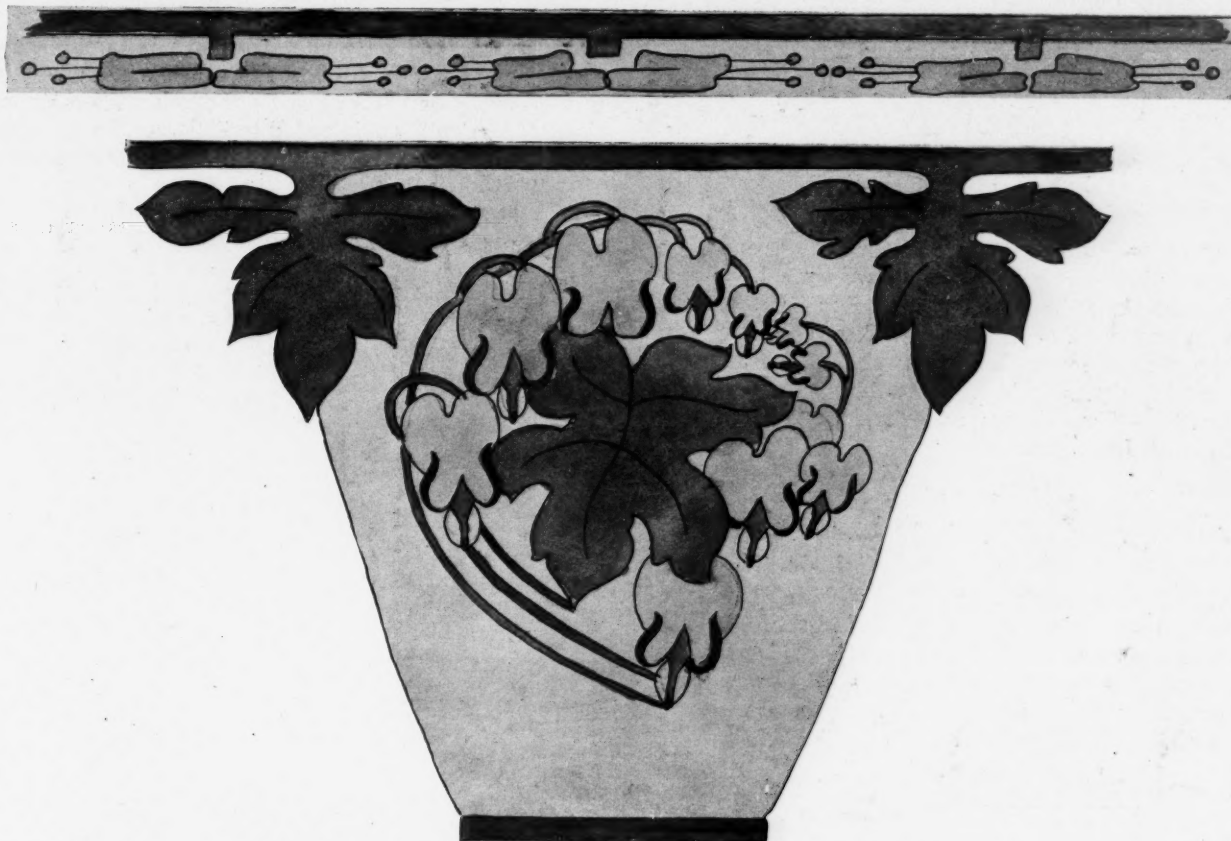


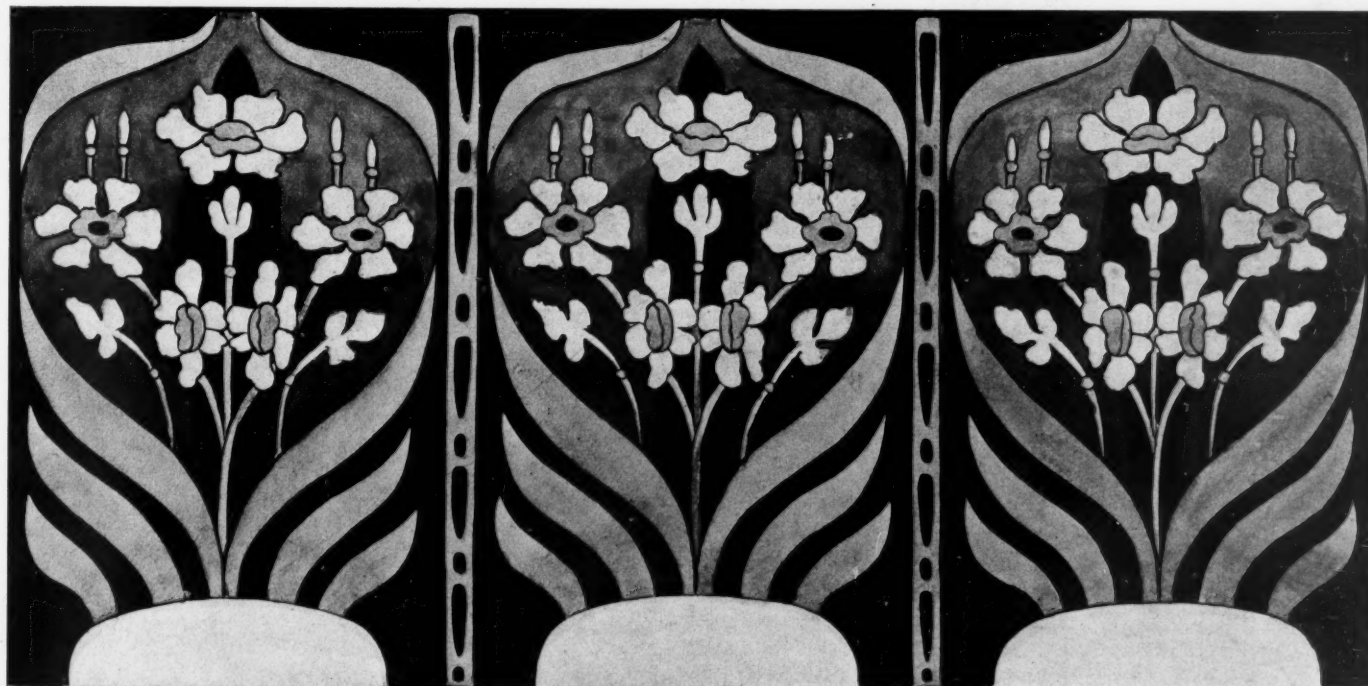
KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, FEBRUARY 1915



SIX-SIDED SATSUMA BOWL—MERTIE HALBERT

(Treatment page 2)



OCTAGONAL FERN DISH—RUBY E. T. GLEASON
EXHIBIT OF KANSAS CITY KERAMIC CLUB

(Treatment page 2)

SIX-SIDED SATSUMA BOWL (Page 1)

Mertie Halbert

FIRST Fire—Outline in Black. Second Fire—Single leaves and bands green enamel No. 2, soft flowers and border Pink No. 1 with $\frac{1}{2}$ white, ends of flowers Pink No. 1. Inside stamen Light Yellow with Manganese on the end, outside stamen white, ends of stamens in the border light Yellow.

Third Fire—Retouch where needed.

FERN DISH (Page 1)

Ruby E. T. Gleason

FIRST Fire—Outline with Dark Green. Second Fire—Tint darkest part of design using two parts Royal Green and one part Dark Green. Dust with Royal Green. Clean out design and paint background for flowers Yellow Brown. Paint cup part of flowers Yellow Brown, small center Royal Green and leave petals white.

Third Fire—Tone leaves and dark parts Grey Green. Reoutline with Dark Green.

ROSE JAR, CHRYSANTHEMUMS (Page 3)

H. W. Cuthbertson

OUTLINE with Black. Paint leaves with Roman Gold. Second Fire—A thin wash of Yellow Brown lustre over the flower and all light tones, and go over the gold again.

Third Fire—Go over all lustre with a heavy wash of Yellow Lustre, and go over leaves and all background with a very heavy wash of Light Green Lustre.

VIOLET PLATE (Supplement)

Adeline More

SKETCH design in. For the violets use Mauve and Turquoise Blue for the pale ones, Mauve and Banding Blue for the dark ones. The leaves are Yellow Green and Yellow a little Shading Green and Brown Green for the shadow side. The centers of violets are Yellow for Painting and a little Yellow Red. The dark markings are Ruby and Black. The background is Yellow for Painting, Yellow Brown, Copenhagen Blue and Apple Green.

Second Fire—Use same colors for retouching. Wash a thin wash of Turquoise Blue over the light violets. The darkest touches back of violets is Royal Purple and Copenhagen Blue. Paint color over the background back of design mostly Yellow Brown and Mauve.

COLOR ANALYSIS (Supplement)

Henrietta Barclay Paist

THESE units, while intended only to illustrate Problem XIV* of the Course in design, will be found useful as material for decoration. They may be adapted to shapes by the addition of abstract lines, color panels, etc. For use on china the following mineral colors are suggested: For the lily, triangular unit, Copenhagen Grey, Grey Green and Albert Yellow. For the circular unit, nasturtium, the background is Neutral Yellow or Satsuma; Grey Green for leaves and stems, Albert Yellow and Yellow Red for flower. For the tulip, Warm Grey, Capucine Red, Grey Green. For the beetle unit, Warm Grey and Neutral Yellow mixed for background. Dark Brown and Grass Green, with black outlines.

For the square unit, cyclamen, mix neutral Yellow and Mode, or any delicate grey. For the petals, Blue Violet or Mauve, and Grey Green for leaves and stems. The apple unit should have a Neutral Yellow background, although it appears greyer in the reproduction. The apples can be made with Capucine Red and Neutral Yellow; leaves Grey Green and stems Dark Brown, not too strong. The best results will be obtained in the larger areas by dry dusting the colors instead of laying in washes, or by first tinting and dry-dusting the color into the tint. These units are intended to illustrate the Harmony and Balance of color, and their beauty lies in their "tempered relations."

* Problem XIV will appear in a future number.



CHRYSANTHEMUM—

EMMA J. TIMLIN

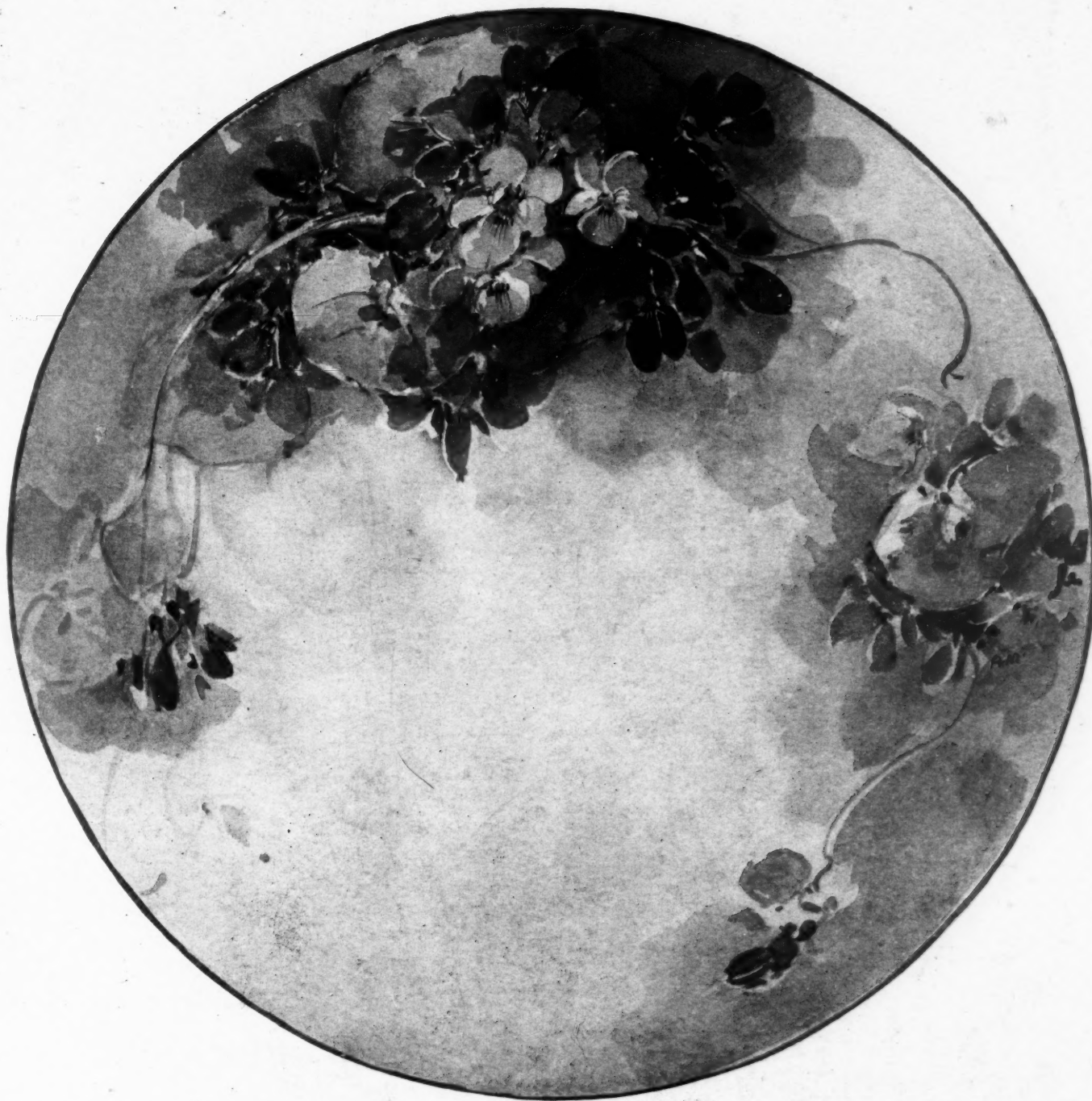
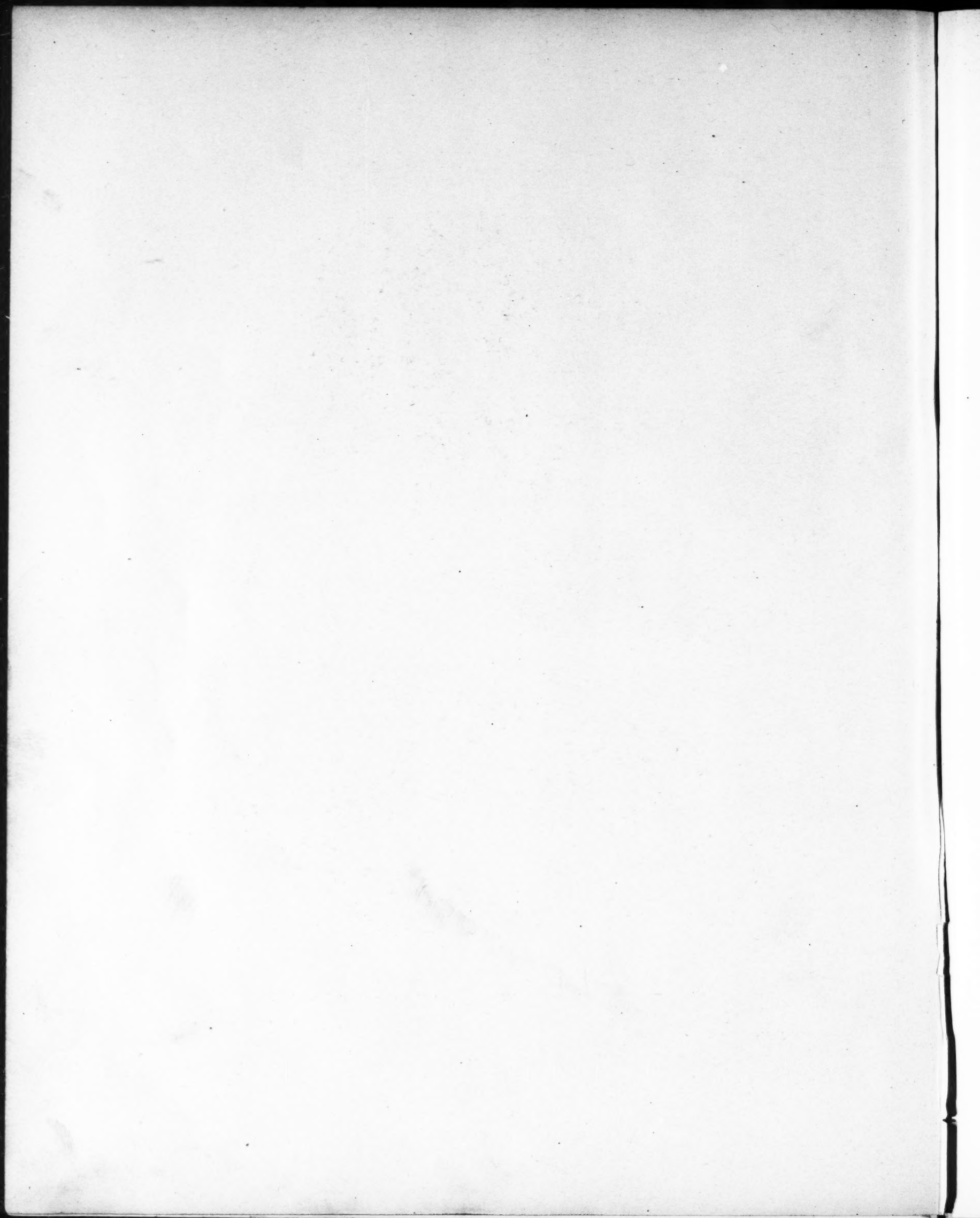
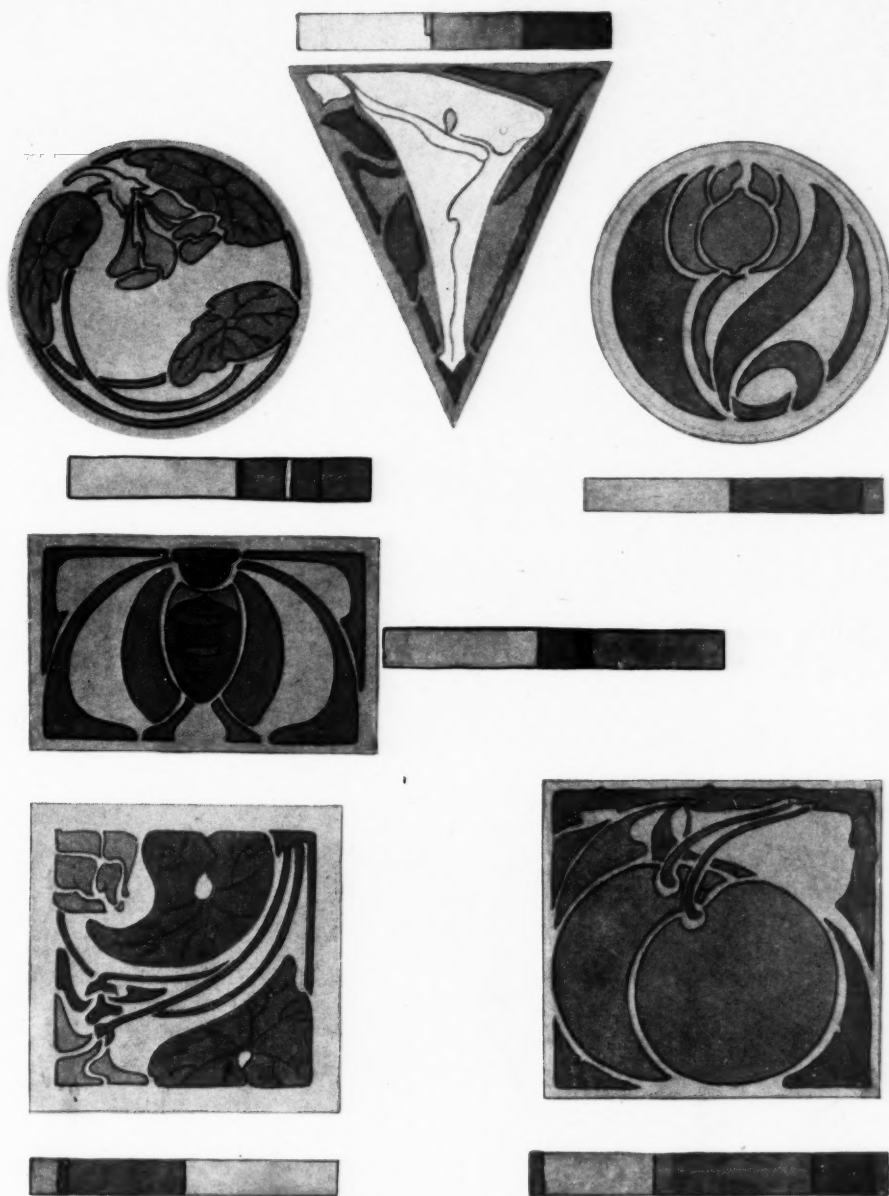


PLATE IN ARRANGEMENT OF VIOLETS—ADELINE MORE

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COLOR ANALYSIS—HENRIETTA BARCLAY PAIST

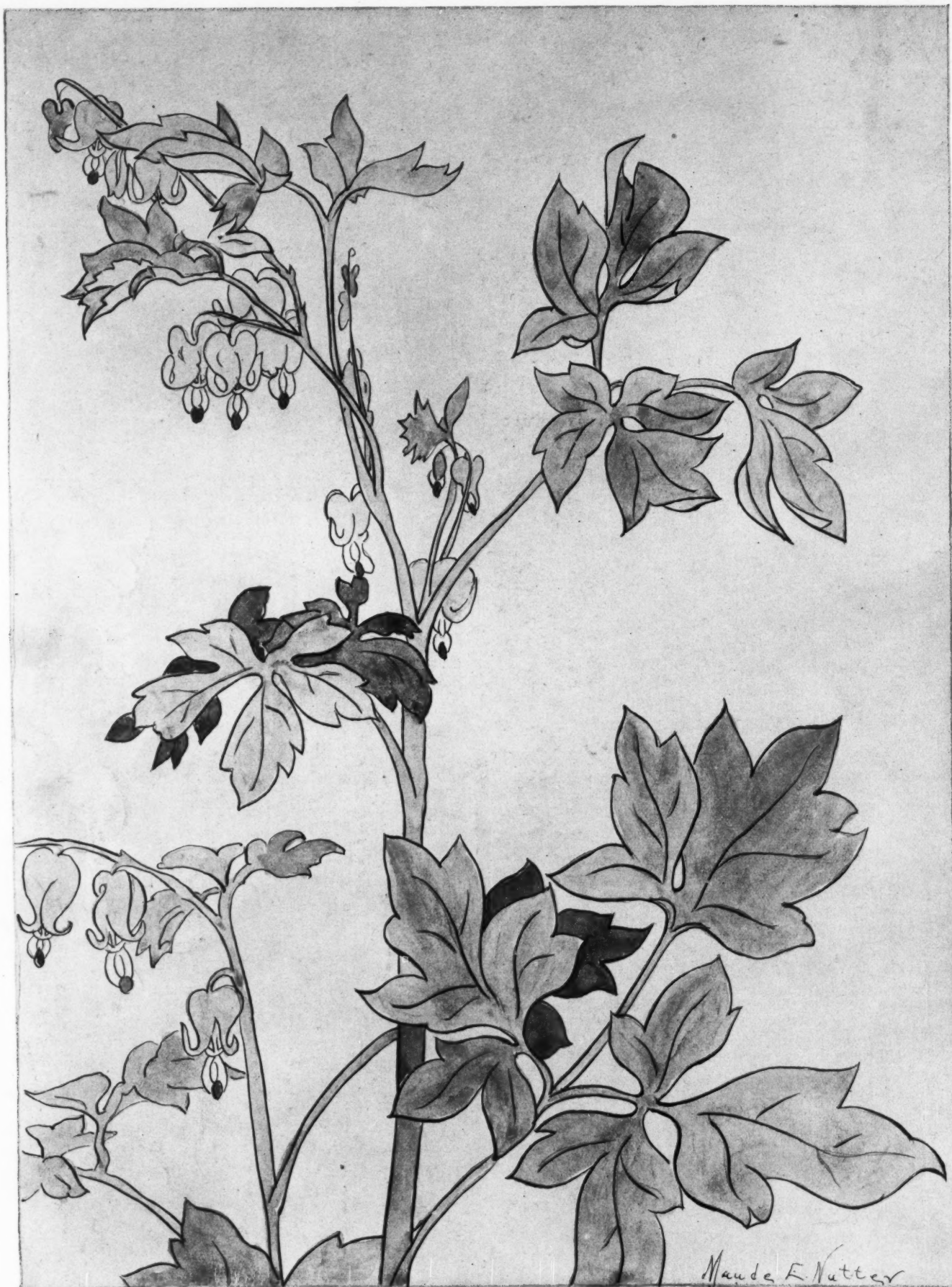
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CHRYSANTHEMUM STUDY AND JAR—H. W. CUTHBERTSON
EXHIBIT OF KANSAS CITY KERAMIC CLUB

(Treatment page 2)



BLEEDING HEART—MAUDE E. NUTTER
EXHIBIT OF KANSAS CITY KERAMIC CLUB

(Treatment page 6)



VIRGINIA DAY LILY—MRS. RUBY E. T. GLEASON
EXHIBIT OF KANSAS CITY KERAMIC CLUB

(Treatment page 6)

BLEEDING HEART (Page 4)

Maude E. Nutter

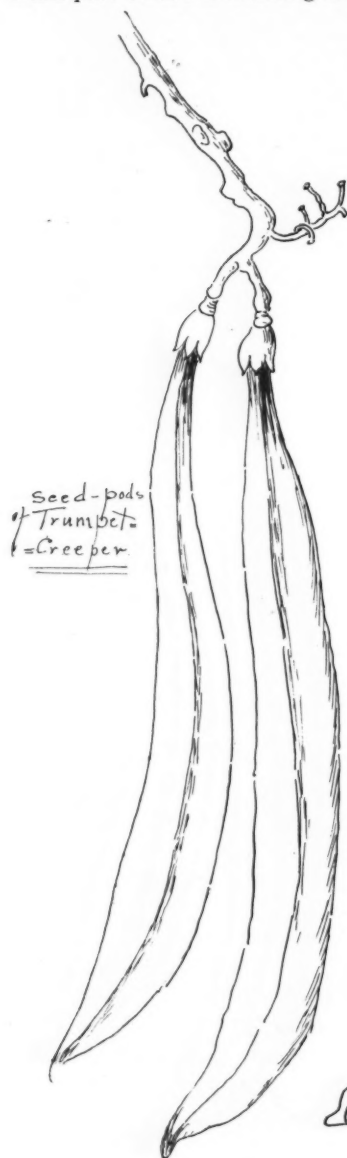
OUTLINE in Grey and Blood Red. Flowers are a thin wash of Rose and a little Blood Red for the lights, used heavier with more Blood Red for the shading. The pistil is Albert Yellow and the dark touch at bottom is Yellow Brown. Small flowers are a little darker than the large ones. Stems are Apple Green and Albert Yellow. Leaves are the same with Brown Green added, and a little Shading Green and Yellow Brown for the darker tones. Background is Pearl Grey and Albert Yellow.



VIRGINIA DAY LILY (Page 5)

Mrs. Ruby E. T. Gleason

OUTLINE in Black and a little Ruby. Flowers are Deep Blue Green and a little Turquoise or Sea Green with Banding Blue added for shading. Stamens are Yellow Brown. Stems and buds are Apple Green and a little Yellow Brown, with Shading Green and Dark Grey added for shading and for leaves. Dark part of bud is Banding Blue.



Seed-pods
of Trumpet
Creeper



Cross Section
Showing Seeds
packed in layers
around the
Centre-core



Seed with the
characteristic of wings



TRUMPET-CREEPER—MADGE L. GIBBONS
EXHIBIT OF KANSAS CITY KERAMIC CLUB

DRESSER SET IN YELLOW ROSES (Page 8)

Albert W. Heckman

FOR the roses use Pearl Grey, Lemon Yellow, Albert Yellow and Yellow Brown and Carnation for the centers of the flowers. Use Lemon Yellow, Yellow Green, Shading Green and Yellow Brown for leaves and stems. Keep the Yellows very thin especially on the high lights. All design and outer bands in Roman Gold.



PLATE (Page 7)

H. W. Cuthbertson

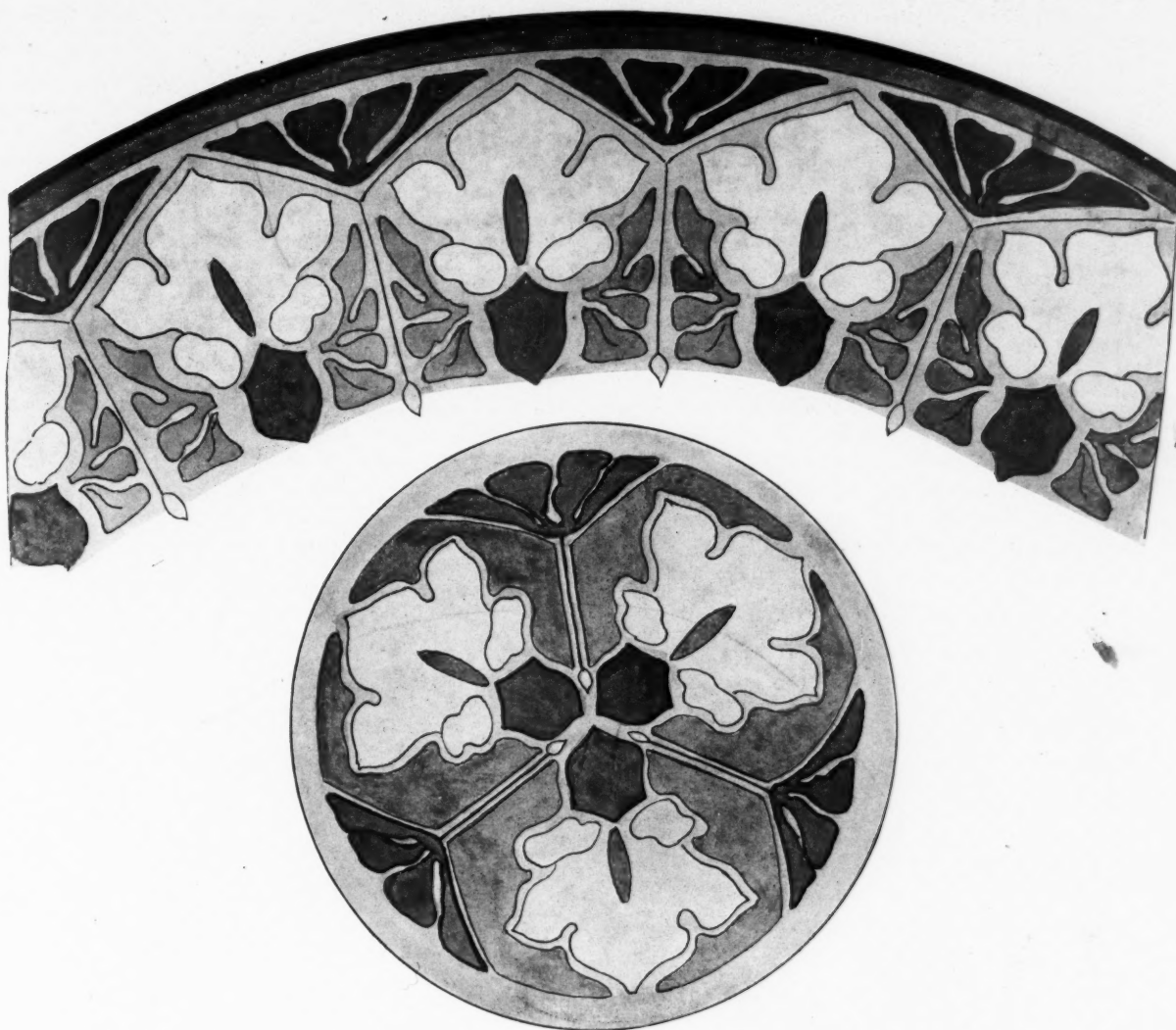
OUTLINE may be omitted, but if desired, use Dark Grey and a little Black. Oil dark bands and leaves and dust with Grey Blue. Oil all spaces in the flower section and dust with 2 parts Cameo and 1 part Peach Blossom. Oil outer band and dust with 2 parts Warm Grey and 1 part Ivory Glaze.

Second Fire—Oil background and dust with 3 parts Ivory Glaze, 1 part Pearl Grey, $\frac{1}{2}$ part Albert Yellow. Paint over the three dark spaces in the flower section with Blood Red and a touch of Ruby.



Trumpet Creeper

(Madge L. Gibbons)



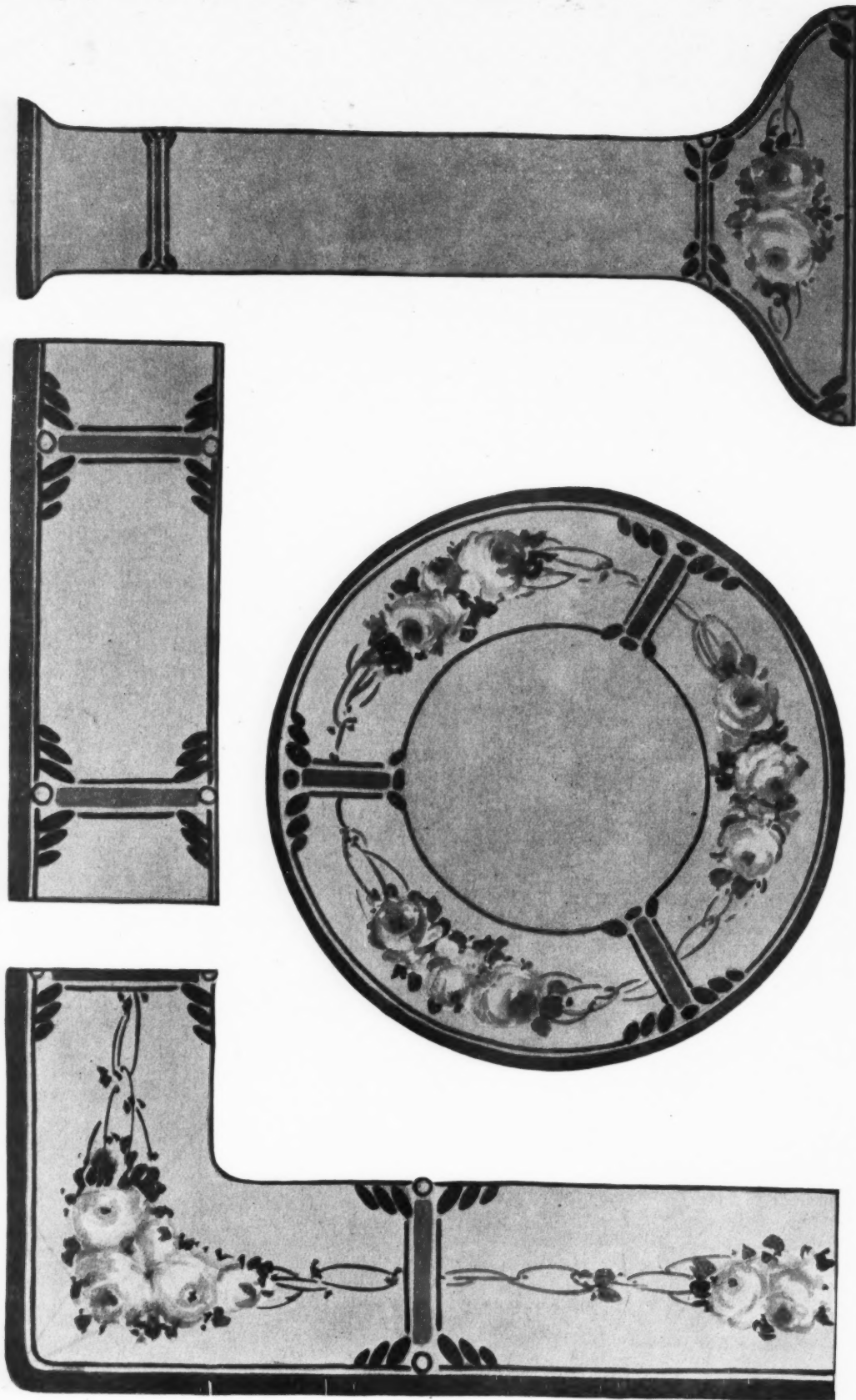
PLATE, TRUMPET-CREEPER—MADGE L. GIBBONS

OUTLINE with Dark Grey and Black. Second Fire—Oil the large dark spaces under the flower, the outer band and the dark bud form and dust with Dark Blue for Dusting. Oil all other dark grey tones and dust with 2 parts Dove Grey and 1 part Ivory Glaze. Oil the background and dust with 1 part Pearl Grey, 1 part Ivory Glaze, $\frac{1}{4}$ part Albert Yellow.



PLATE—H. W. CUTHBERTSON
EXHIBIT OF KANSAS CITY KERAMIC CLUB

(Treatment page 6)



(Treatment page 6)

DRESSER SET IN YELLOW ROSES—ALBERT W. HECKMAN

